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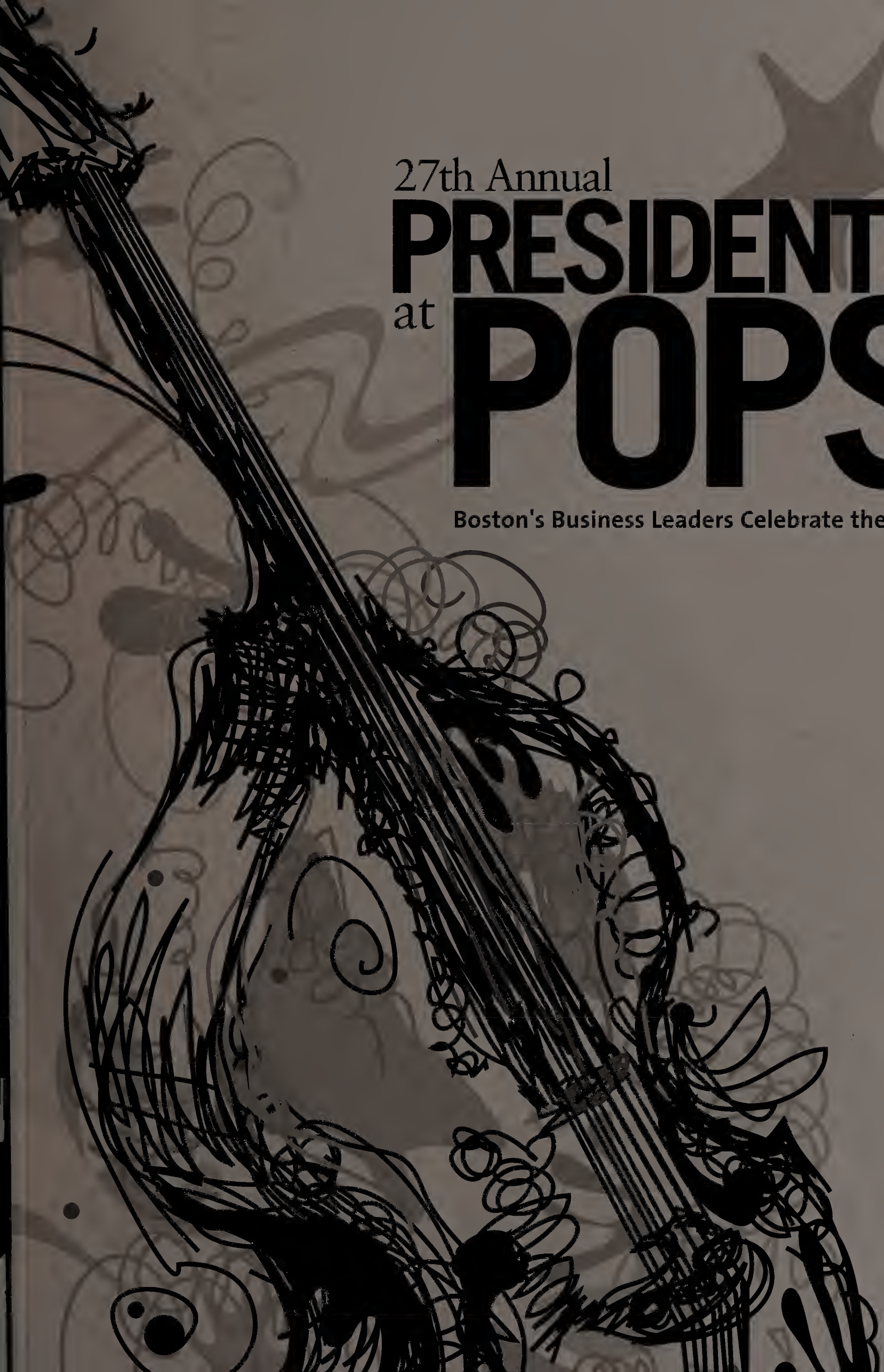

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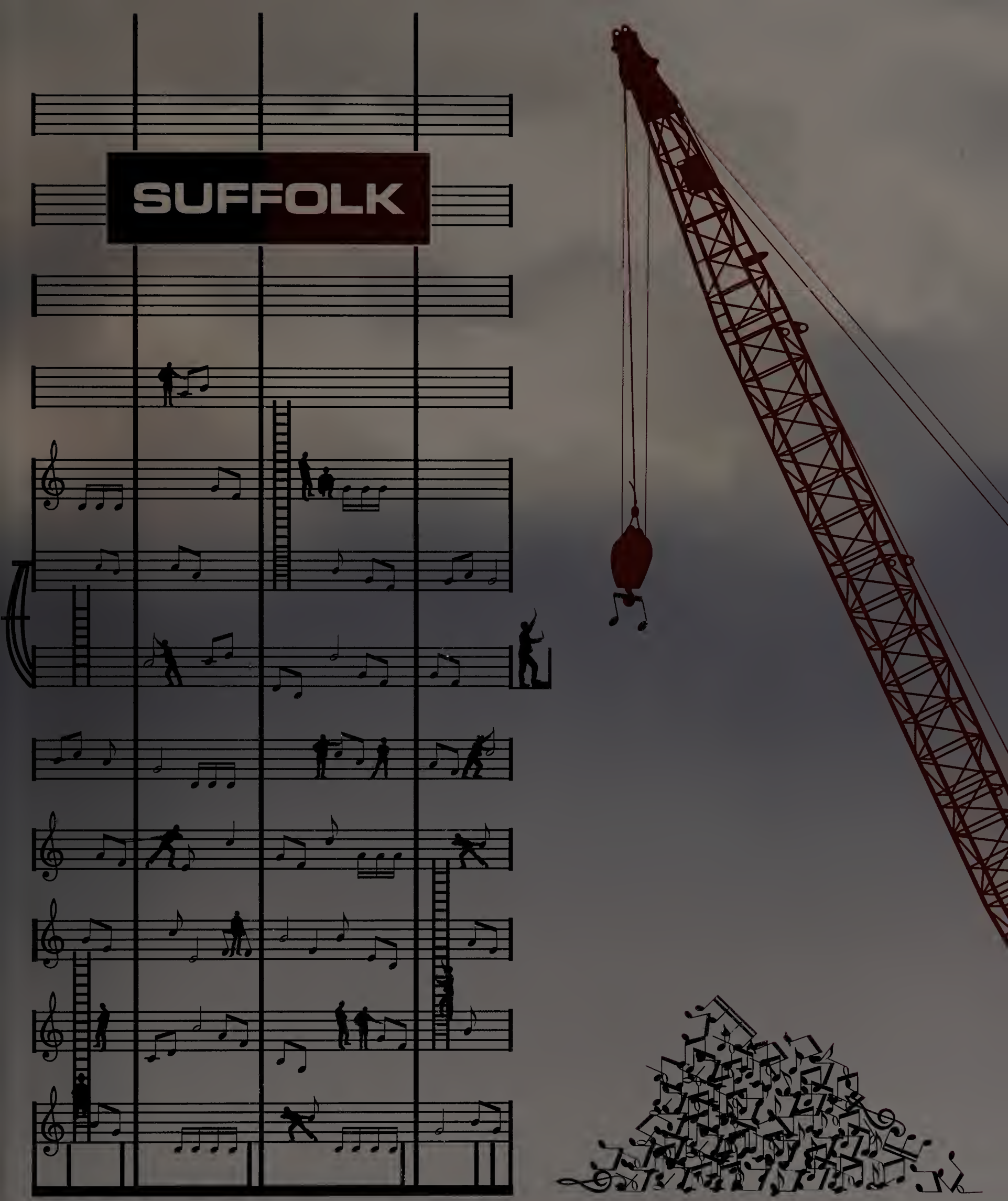

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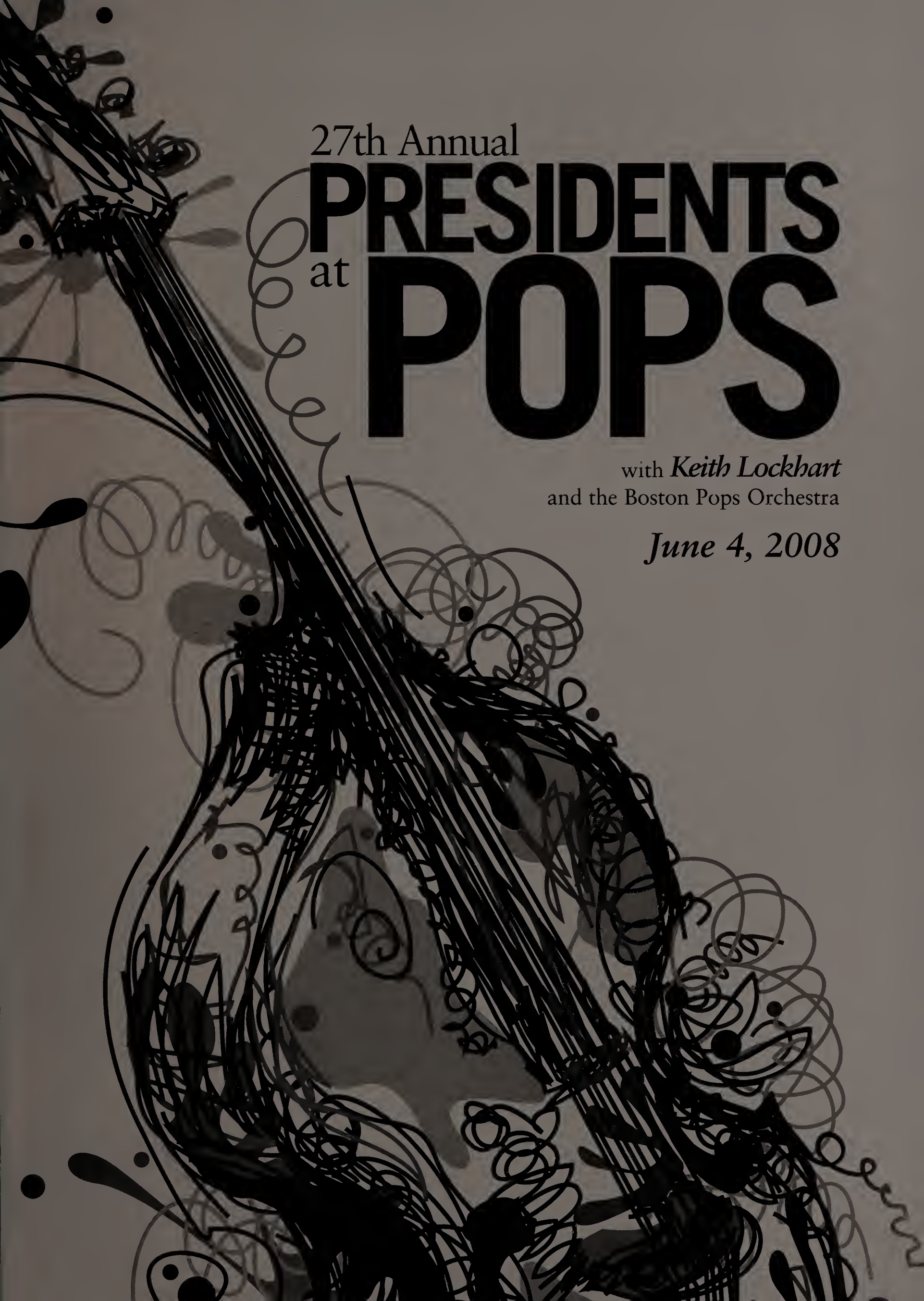

27th Annual

PRESIDENTS at POPS

with *Keith Lockhart*
and the Boston Pops Orchestra

June 4, 2008

ACKNOWLEDGMENTS

The *Presidents at Pops* Committee gratefully acknowledges

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and

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With gratitude to the Boston Symphony Association of Volunteers
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PRESIDENTS AT POPS 2008

Dear Friends:

Welcome to the 27th annual celebration of *Presidents at Pops*. This evening, we take great pride in saluting the companies that have placed their confidence in, and given their loyalty to, the Boston Symphony Orchestra.

Tonight we thank you, our community's business leaders, for always giving so generously to the Boston Symphony and Boston Pops Orchestras. We recognize that you are called upon to contribute to numerous causes, and we thank you for helping the BSO to continue its outstanding record of community service throughout the year. We also thank the entire *Presidents at Pops* committee and tonight's lead sponsors for their hard work and generous contributions. We know that, like those of us from Citizens Bank, you believe that investing in music and the arts is essential to maintaining the quality and vitality of life in Boston.

Through your support of *Presidents at Pops*, *A Company Christmas at Pops*, and the BSO Business Partners, the BSO will continue to make music of the highest quality, and to serve its many constituencies. The educational role of the BSO is more far-reaching than most people know. The BSO's education and community programs bring the joy of classical music and symphonic performance to more than 60,000 young people throughout our region each year. These programs-—such as the Youth and Family Concerts in Symphony Hall, the BSO's Education Resource Center for teachers at the Boston Arts Academy, and community partnerships that bring BSO musicians into inner-city schools—are direct reflections of the Orchestra's commitment to provide educational programs at the highest level of excellence. Funds raised tonight will be used in part to support Days in the Arts at Tanglewood (DARTS), the BSO's summer arts immersion camp for middle school students, as well as all of the BSO's education and outreach programs throughout the year.

So stand up and take a bow—none of this would be possible without you! Here's to the first 27 years of what we hope will be a lasting and rewarding partnership for many years to come.

With sincere thanks,

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DECEMBER 17, 2008

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DAYS IN THE ARTS AT TANGLEWOOD (DARTS)

The Boston Symphony Orchestra and the ***Presidents at Pops*** *committee express their gratitude to the following organizations and individuals for generously sponsoring students for this summer's DARTS program:*

Tonight, corporations and individuals have made contributions to help send deserving 5th, 6th and 7th grade students to Days in the Arts at Tanglewood (DARTS), the BSO's summer arts immersion camp in the Berkshires, founded in 1967. Nearly 400 students from throughout the Commonwealth attend DARTS for one week every July and August. Students participate in daily workshops led by veteran arts educators from across the state, while they concentrate on one arts discipline. In addition, students are immersed in countless forms and aspects of art and culture during daily field trips to Jacob's Pillow, Shakespeare and Co., Berkshire Theater Festival, Norman Rockwell Museum, Clark Museum, and of course, Tanglewood and the Boston Symphony Orchestra. No child is turned away due to inability to pay.

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TONIGHT'S MENU

Presented by Jules Catering

FIRST COURSE

Mixed Greens Salad with Dried Cherries,
Goat Cheese, and Caramelized Pears
Cherry Balsamic Vinaigrette

ENTRÉE

Turkey Filet Milanese with Arugula and
Sundried Tomato Aioli

Orzo with Saffron, Sweet Peas and Carrots

French Dinner Roll

DESSERT

Dark Chocolate Pyramid

Coffee is available at table locations; please ask your server. Balcony coffee service is available in the Cabot-Cahners Room.

Tonight's pre-concert reception and bottles of wine at the floor tables are provided through the generosity of **Ruby Wines, Inc.**

TONIGHT'S PROGRAM

PRESIDENTS AT POPS

THE BOSTON POPS ORCHESTRA
KEITH LOCKHART, Conductor
JOHN WILLIAMS, Laureate Conductor

Wednesday evening, June 4, 2008, at 8pm

KEITH LOCKHART conducting

A Tribute to Leroy Anderson

Fiddle Faddle . . . . . Anderson
Film by Susan Dangel and Dick Bartlett

Piano Concerto in C. . . . . Anderson
MICHAEL CHERTOCK

INTERMISSION

Play Ball!
A Tribute to Our National Pastime

The Star Spangled Banner . . . . . Smith/Key-Bass
TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

National Game March . . . . . Sousa

Casey at the Bat . . . . . Bass

Sweet Caroline . . . . . Diamond-Sebesky

Take Me Out to the Ballgame . . . . . Norworth/Von Tilzer-Chase
TANGLEWOOD FESTIVAL CHORUS

I'm Shipping Up to Boston . . . . . Hollenbeck

INTERMISSION

Presenting
BRIAN STOKES MITCHELL

Selections to be announced from the stage

Michael Chertock's appearances with the Boston Pops Orchestra this week are made possible by a generous gift from the Estate of Charlotte Spohrer McKenzie.

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

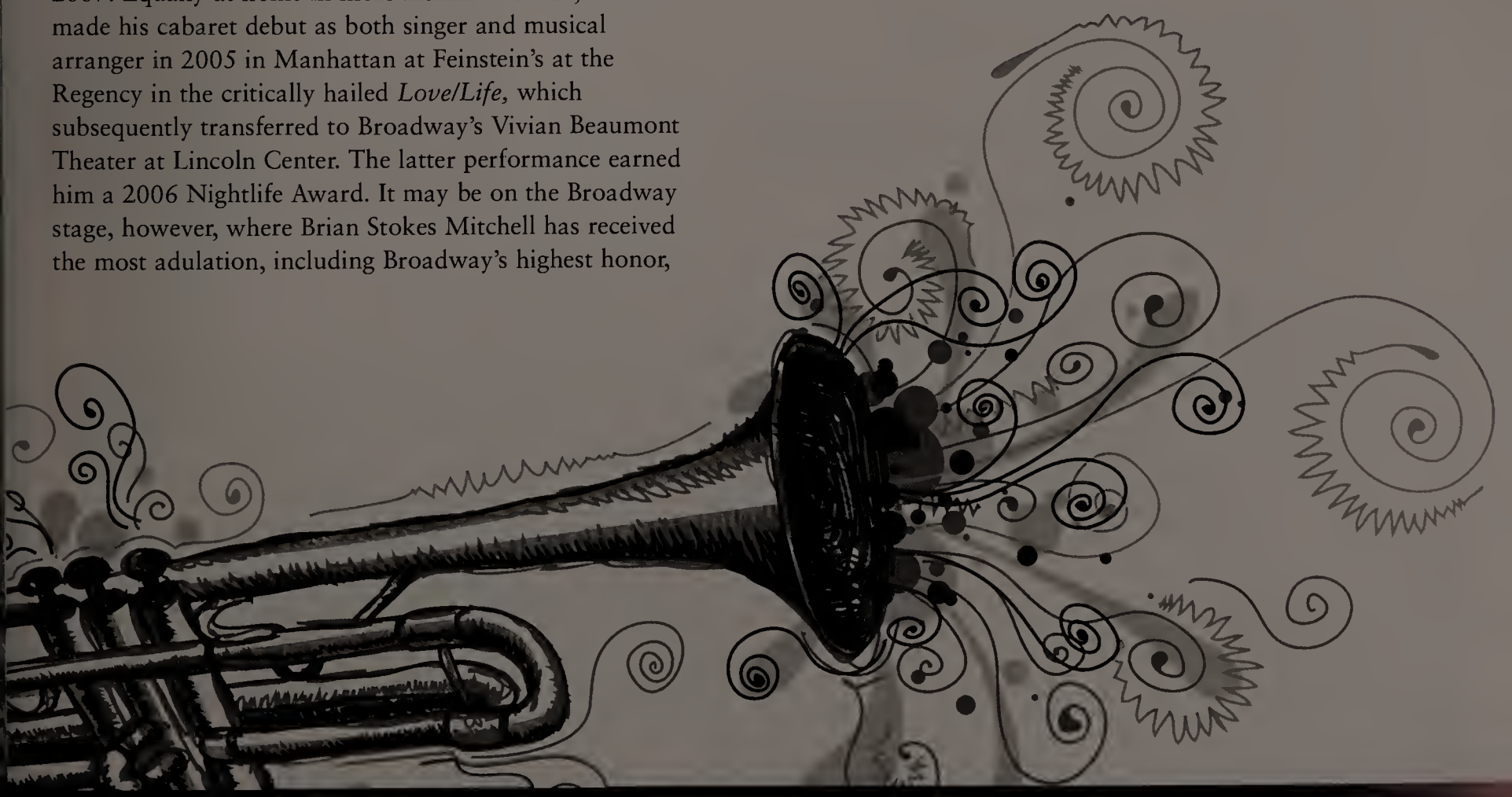
Steinway and Sons Pianos, selected exclusively at Symphony Hall.

Special thanks to American Airlines, The Fairmont Copley Plaza and Fairmont Hotels & Resorts, and Commonwealth Worldwide Chauffeured Transportation.

The Boston Pops New Music Program is principally funded through the generosity of the Chiles Foundation of Portland, Oregon.

BRIAN STOKES MITCHELL

Dubbed "The Last Leading Man" by *The New York Times,* Brian Stokes Mitchell is the quintessential musical theater performer, yet his work on the big and small screens as well as in concert halls around the country has been equally acclaimed. In fact, in the past few years his performances as a solo vocalist have been praised by critics nationwide with sold-out evenings at the Hollywood Bowl, Disney Hall, Jazz at Lincoln Center, Tanglewood, Ravinia, and Symphony Hall. His musical versatility and thrilling voice have kept him in demand by some of the country's finest conductors and orchestras, performing Broadway tunes, jazz standards, and contemporary pieces under the batons of Leonard Slatkin, Marvin Hamlisch, John Williams, and Paul Gemignani. Most recently, Stokes took to the famed stage at Carnegie Hall for his solo debut, a sold-out evening with a 42-piece orchestra conducted by Paul Gemignani. Joining him for a few selections were some of his past leading ladies including Reba McEntire, Heather Headley, and Phylicia Rashad. At Carnegie Hall in the summer of 2005 he was Emile de Becque in a star-studded concert version of Rodgers and Hammerstein's *South Pacific* (co-starring Ms. McEntire as Nellie Forbush), which was aired on PBS's "Great Performances" (also under the baton of Gemignani). Stokes, McEntire, and Gemignani brought the critically acclaimed concert to the Hollywood Bowl in 2007. Equally at home in more intimate venues, Stokes made his cabaret debut as both singer and musical arranger in 2005 in Manhattan at Feinstein's at the Regency in the critically hailed *Love/Life,* which subsequently transferred to Broadway's Vivian Beaumont Theater at Lincoln Center. The latter performance earned him a 2006 Nightlife Award. It may be on the Broadway stage, however, where Brian Stokes Mitchell has received the most adulation, including Broadway's highest honor, the Tony Award. He was most recently on Broadway in the revival of *Man of La Mancha,* portraying the dual roles of Cervantes and Don Quixote and earning a Tony nomination and a Helen Hayes Award for his work. It was the revival of Cole Porter's *Kiss Me, Kate*—in the roles of Fred Graham and Petruchio—that earned him Tony, Drama Desk, and Outer Critics Circle awards. The actor was also Tony-nominated for his performance as Coalhouse Walker, Jr., in the epic musical *Ragtime* and for his dramatic turn as the title character in August Wilson's *King Hedley II.* His other Broadway outings include *Kiss of the Spider Woman, Jelly's Last Jam* (in which he replaced Gregory Hines), David Merrick's *Oh, Kay!,* and *Mail,* which earned the actor a Theatre World Award for Outstanding Broadway Debut. In 1998 he joined the likes of Helen Hayes, Sir John Gielgud, Alec Guinness, and James Earl Jones when he became the sole recipient of the Drama League's Distinguished Performance Award, the nation's oldest theatrical honor, for his commanding turn in *Ragtime.* His recent self-titled CD as the inaugural artist on the newly-formed Playbill Records label has earned rave reviews from fans and critics alike. For more information please visit www.Brianstokes.com.



MICHAEL CHERTOCK

Pianist Michael Chertock has fashioned a successful career as an orchestral soloist, collaborating with conductors such as James Conlon, Jaime Laredo, Keith Lockhart, Erich Kunzel, and Andrew Litton and with such orchestras as the Philadelphia Orchestra, Montreal Symphony, Toronto Symphony, Baltimore Symphony, Naples Philharmonic, Detroit Symphony, Chattanooga Symphony, Utah Symphony, Oregon Symphony, Indianapolis Symphony, and Dayton Philharmonic. He has toured Asia with both the Boston Pops and the Cincinnati Pops. His 1999 Carnegie Hall debut was with the Cincinnati Pops Orchestra in Duke Ellington's *New World A'Comin'*. In June 2005 he was soloist with the Boston Pops under Keith Lockhart in the world premiere of Tod Machover's *Jeux Deux* for HyperPiano and Orchestra, commissioned by the Boston Pops for Mr. Chertock. In 2007 he recorded the work in Denmark. Previously he traveled to Sofia, Bulgaria, to record a new work written for him by Roger Davis of Miami University, Ohio. Michael Chertock's 2003 performance on the Cincinnati Symphony's recording of *Petrouchka* earned rave reviews in *Gramophone* and *American Record Guide*. He first performed publicly at the age of eleven, and at fourteen performed on live television in Guam. At seventeen, he performed Rachmaninoff's Piano Concerto No. 3 with Andrew Litton. His numerous awards include top prize in the Joanna Hodges International Piano Competition (Brahms Division) and grand prize in the St. Charles International Piano Competition. In 1994 he released *Cinematic Piano* (Telarc), a collection of his original arrangements of music from movies, which has sold more than 30,000 units worldwide. He has since released *Palace of the Winds*, *Christmas at the Movies*, and *Love At the Movies*, all on Telarc. Mr. Chertock is conductor of the Blue Ash-Montgomery Symphony (in suburban Cincinnati, Ohio), principal keyboardist of the Cincinnati Symphony Orchestra, and artistic director of Linton Music's Peanut Butter and Jam Sessions, an interactive music series for children. In June 2004 he was appointed assistant professor of piano at the University of Cincinnati, College-Conservatory of Music, where he received his master's degree as a student of Frank Weinstock. Recent and upcoming engagements include performances with the Boston Pops, the Chattanooga Symphony, and the Columbus (Ohio) Symphony.

TANGLEWOOD FESTIVAL CHORUS

JOHN OLIVER, CONDUCTOR

Organized in the spring of 1970, when founding conductor John Oliver became director of vocal and choral activities at the Tanglewood Music Center, the Tanglewood Festival Chorus celebrated its thirty-fifth anniversary in 2005. Made up of members who donate their services, and originally formed for performances at the BSO's summer home, the Tanglewood Festival Chorus is now the official chorus of the Boston Symphony Orchestra and Boston Pops, performing in Boston, New York, and at Tanglewood. The chorus has also performed with the BSO in Europe under Bernard Haitink and in the Far East under Seiji Ozawa. It can be heard on Boston Symphony recordings under Ozawa and Haitink, and on recordings with the Boston Pops Orchestra under Keith Lockhart and John Williams, as well as on the soundtracks to Clint Eastwood's *Mystic River*, Steven Spielberg's *Saving Private Ryan*, and John Sayles's *Silver City*. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the 1998 Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus gives its own Friday-evening Prelude Concert each summer in Seiji Ozawa Hall and performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004.

ABOUT THE POPS

On Saturday, July 11, 1885, a large and fashionable crowd showed up at the Boston Music Hall for the first-ever Promenade Concert. The Boston Symphony had promised them that the "programme for these concerts will be made up largely of light music of the best class." It was the start of one of America's most-loved musical institutions, the Boston Pops.

Henry Lee Higginson, the founder of the Boston Symphony Orchestra, had proposed this new series in the hope of re-creating the ambience of summer evenings in the concert gardens in Vienna, while also providing summer employment for the members of the Boston Symphony, who at that point had to search for other work six months out of the year. In 1900, the Promenade Concerts officially became known as the Pops (shorthand for "Popular Concerts"). Now the Boston Pops Orchestra is made up of all members of the Boston Symphony Orchestra except for twelve of the BSO's principal players, who make up the Boston Symphony Chamber Players.

During the fifty-year tenure of conductor Arthur Fiedler, the Boston Pops had become a national institution in America, a musical ambassador abroad, and the most-recorded orchestra in the world. "The Pops began as a copy of a German institution," *Boston Globe* critic Richard Dyer wrote in 1985, "but within its first century it has become one of the things that define our American experience."

By the time John Williams was appointed Conductor of the Pops in January 1980, his scores for *Jaws*, *Close Encounters of the Third Kind*, *Star Wars*, and *Superman* had made him the best-known composer for film in the world—a success he would substantiate with the music for *Raiders of the Lost Ark*, *E.T.*, *Jurassic Park*, *Schindler's List*, and many others. At the time of his appointment, he didn't have much public experience as a conductor, but he brought to the podium the background, talent, and celebrity to succeed at a daunting assignment. "He has preserved the best of Fiedler's heritage," Dyer wrote, "while leading the Pops into a new era."

In February 1995, Keith Lockhart succeeded Williams, becoming the twentieth Conductor of the Pops and only the third conductor since Arthur Fiedler. He was 35 years old—the same age Arthur Fiedler had been at the time of his appointment.

Under Lockhart, the orchestra received its first Grammy nomination when *The Celtic Album* was nominated for best classical crossover recording in 1999. In early 2001, *The Latin Album* received a Latin Grammy nod for best pop instrumental album. Keith Lockhart and the Boston Pops have released three self-produced and distributed recordings: *Sleigh Ride*, *America*, and *Oscar & Tony*. In May 2007, Keith Lockhart reached the milestone of his 1,000th Boston Pops concert.

THE BOSTON POPS

(clockwise from top left)

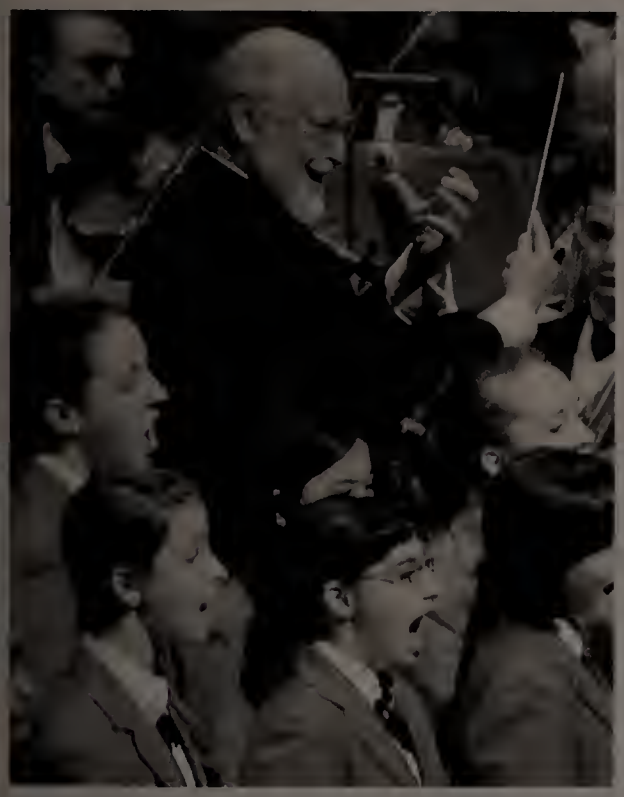
Founder of the Boston Symphony Orchestra, Henry Lee Higginson; Eighteenth Conductor of the Boston Pops, John Williams; Arthur Fiedler, Conductor of the Boston Pops for over fifty years; an early photograph of Symphony Hall

KEITH LOCKHART

During the 2007 season, his thirteenth as Boston Pops Conductor, Keith Lockhart surpassed the milestone of his 1,000th Boston Pops concert. In February 1995, he was named 20th conductor of the Boston Pops Orchestra since its founding in 1885. During his tenure, he has made 65 television shows, including 38 new programs for PBS's *Evening at Pops*; the annual July Fourth spectacular, produced by Boston's WBZ-TV and shown nationally on CBS Television; and the orchestra's annual holiday special, produced and aired in Boston on WBZ-TV and nationally on PBS. The Boston Pops' 2002 July Fourth broadcast was Emmy-nominated, and the *Evening at Pops* telecast of "Fiddlers Three" won the 2002 ASCAP Deems Taylor Award. Keith Lockhart was an October 2006 recipient of the Bob Hope Patriot Award from the Congressional Medal of Honor Society. He has led the Boston Pops on 30 national tours, four overseas tours of Japan and Korea, and in performances at Carnegie Hall and Radio City Music Hall. Under his direction, the orchestra has performed to enthusiastic audiences in concert halls and sports arenas across the country. In September 2004, they appeared live on national television with Sir Elton John during the NFL Season Kickoff special. In February 2002, Mr. Lockhart led the Boston Pops in the pre-game show of Super Bowl XXXVI at the Louisiana Superdome in New Orleans. Since November 2004, he and the Boston Pops have released three self-produced recordings: *Sleigh Ride*, *America*, and *Oscar & Tony*, all available online through *bostonpops.org*. Keith Lockhart and the Boston Pops Orchestra recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday Pops*, *A Splash of Pops*, *Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*.

Born in Poughkeepsie, N.Y., in November 1959, Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh. Mr. Lockhart came to the Boston Pops from Cincinnati, where he served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. Music Director of the Utah Symphony since 1998, Mr. Lockhart led that orchestra at the 2002 Winter Olympic Games in Salt Lake City. He will conclude his tenure there after the 2008-09 season. Named artistic advisor of the Brevard Music Center in June 2006, Mr. Lockhart has recently assumed that position with the North Carolina summer educational institute and festival. As a guest artist, Mr. Lockhart has conducted the major symphony orchestras of Baltimore, Chicago, Cincinnati, Cleveland, Columbus, Dallas, Edmonton, Houston, Los Angeles, Minnesota, Montreal, New York, Philadelphia, Saint Louis, San Francisco, Singapore, Toronto, and Vancouver as well as the Royal Scottish National Orchestra, Los Angeles Chamber Orchestra, St. Paul Chamber Orchestra, New York Chamber Symphony, New Japan Philharmonic, Deutsches Symphonie-Orchester in Berlin, and Concertgebouw Orchestra of Amsterdam. He led his first major opera production, Douglas Moore's *The Ballad of Baby Doe*, with the Washington (D.C.) Opera and in spring 2004 made his Boston Lyric Opera debut with Puccini's *Tosca*. He returned to BLO in November 2006 for *Madama Butterfly* and will return again in 2008 with Offenbach's *Tales of Hoffmann*. As music director of the Utah Symphony, he has led productions of Britten's *A Midsummer Night's Dream* and Puccini's *La Rondine*. Visit *keithlockhart.com* for further information.

PRESIDENTS AT POPS 2007



All 2007 photography by Michael Lutch

(from top left)

Members of the ***Presidents at Pops*** 2007 Committee gather before the concert. Pictured (left to right): Bob Smyth, *Citizens Bank*; Ed Linde, *Boston Properties, Inc.*; Bob Reynolds, *Fidelity Investments*; Karen Kaplan, *Hill, Holliday*; 2007 Event Chairman, Charlie Baker, *Harvard Pilgrim Health Care*; Bob Gallery, *Bank of America*.

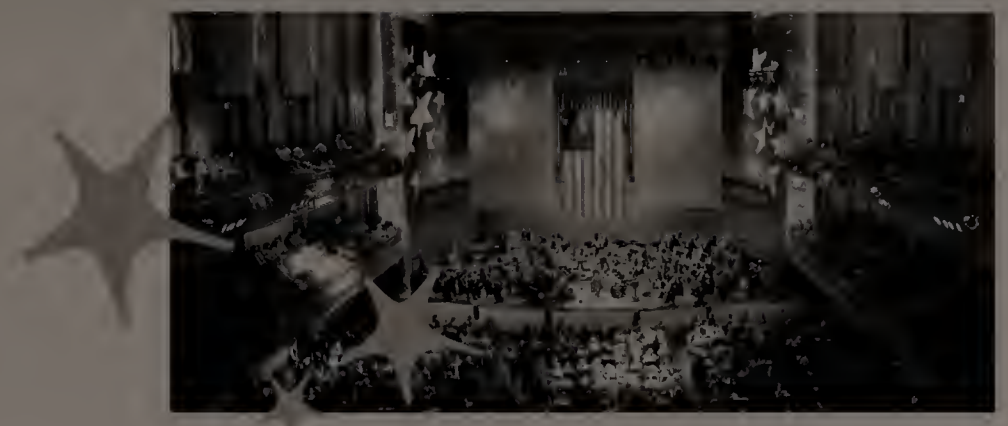
Broadway and film star, Maureen McGovern, dazzles the crowd, accompanied by Keith Lockhart and the Boston Pops.

The Boston Children's Chorus performs *Dry Your Tears, Afrika* from *Amistad*, accompanied by composer and Boston Pops Laureate Conductor, John Williams.

Committee Members and guest artists join John Williams and Keith Lockhart backstage following the performance. Pictured (left to right): Jim Roosevelt, *Tufts Health Plan*; Laura Reynolds and husband, Bob Reynolds, *Fidelity Investments*; Maestro Williams; 2007 Event Chairman, Charlie Baker (rear); Maureen McGovern; James Taylor; Maestro Lockhart; and news correspondent, Gwen Ifill.

BOSTON SYMPHONY ORCHESTRA, INC.

BOSTON POPS ORCHESTRA



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Julian and Eunice Cohen Boston Pops Conductor's chair, fully funded in perpetuity

John Williams
Laureate Conductor

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*Aza Raykhtsaum
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*James Cooke
*Victor Romanul
*Catherine French
*°Kelly Barr
*Jason Horowitz
*Julianne Lee

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Vyacheslav Uritsky
James F. and Barbara Cleary Chair
Ronald Knudsen
Joseph McGauley
Ronan Lefkowitz
*Jennie Shames
*Valeria Vilker Kuchment
*Tatiana Dimitriades
*Si-Jing Huang
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*Xin Ding
*Glen Cherry

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°Cathy Basrak
Edward Gazouleas
Robert Barnes
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Marc Jeanneret
*Mark Ludwig
*Rachel Fagerburg
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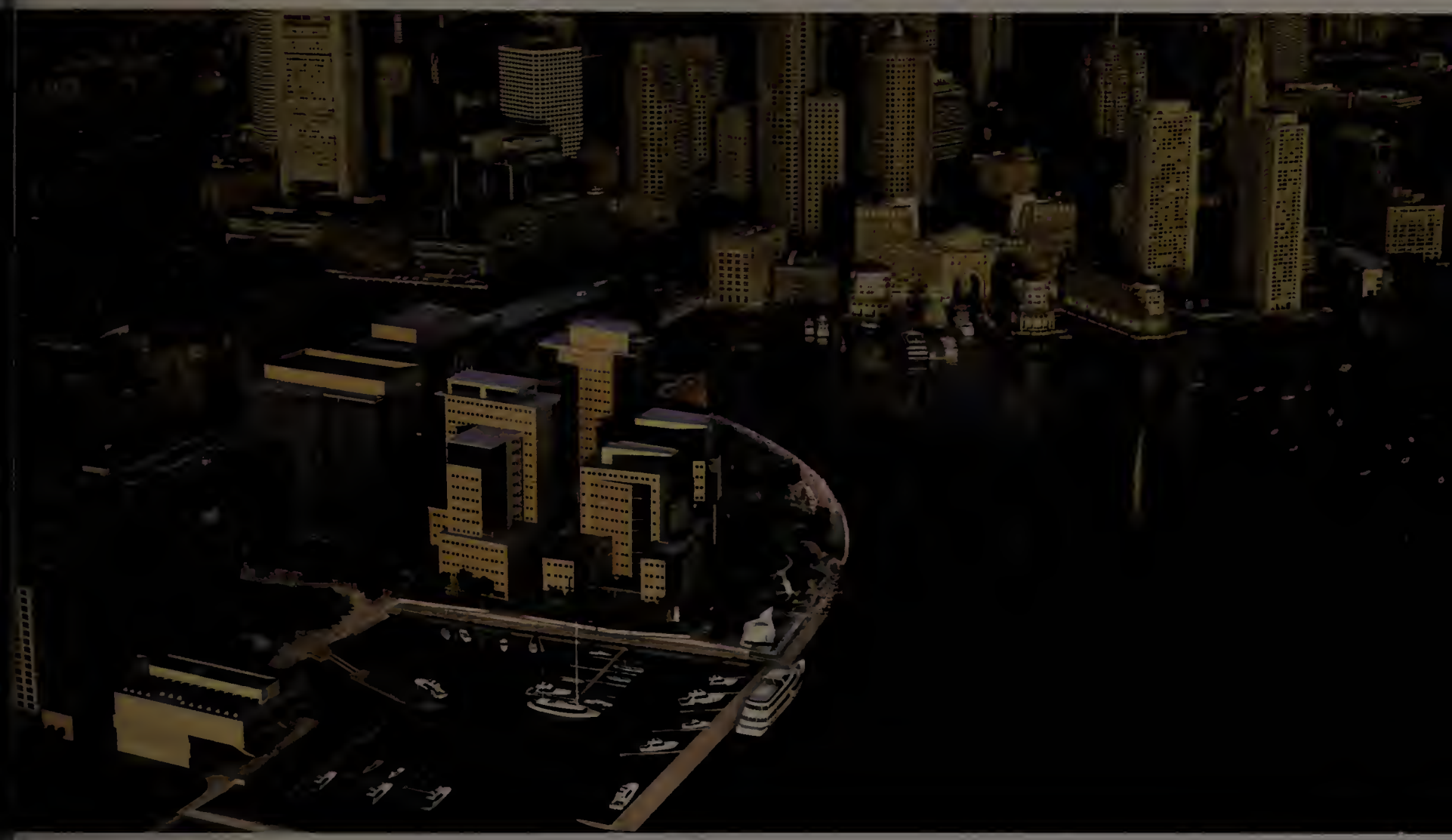

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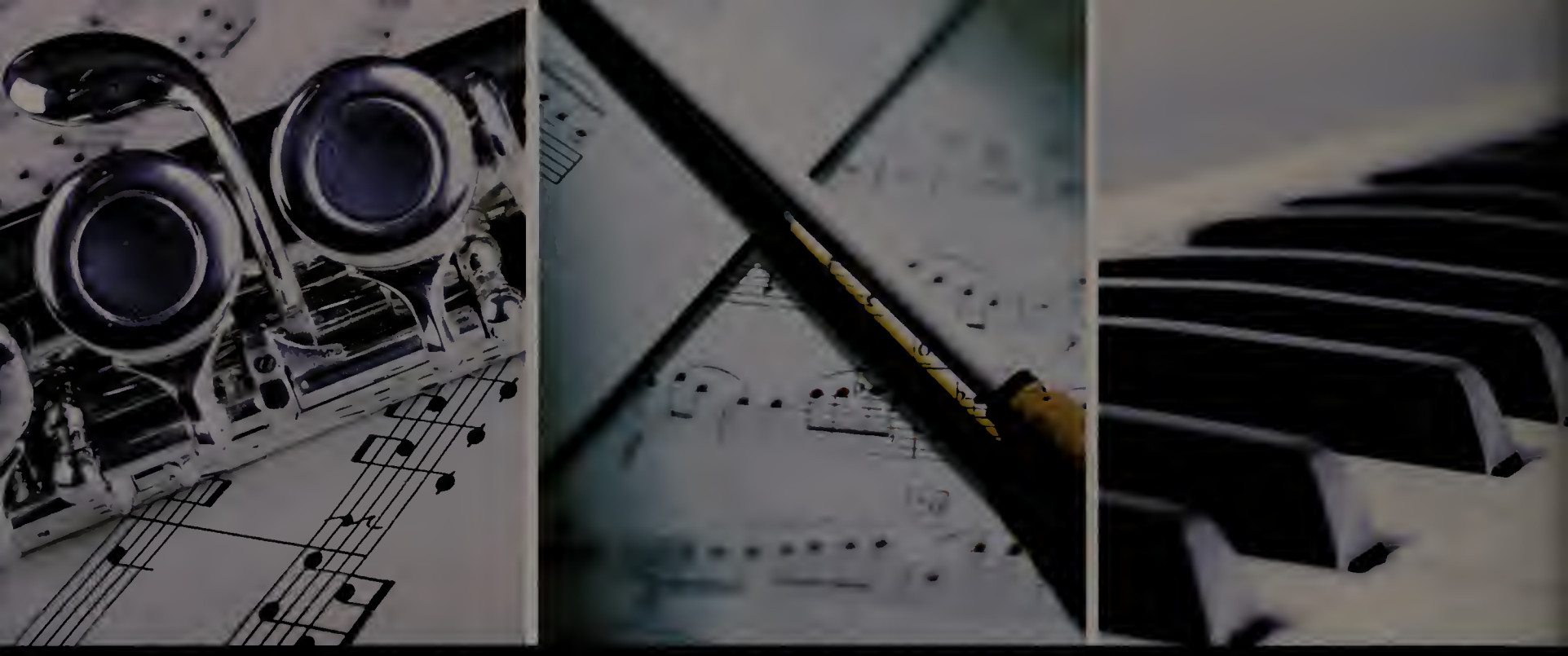

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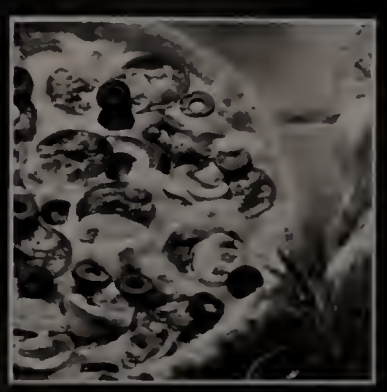

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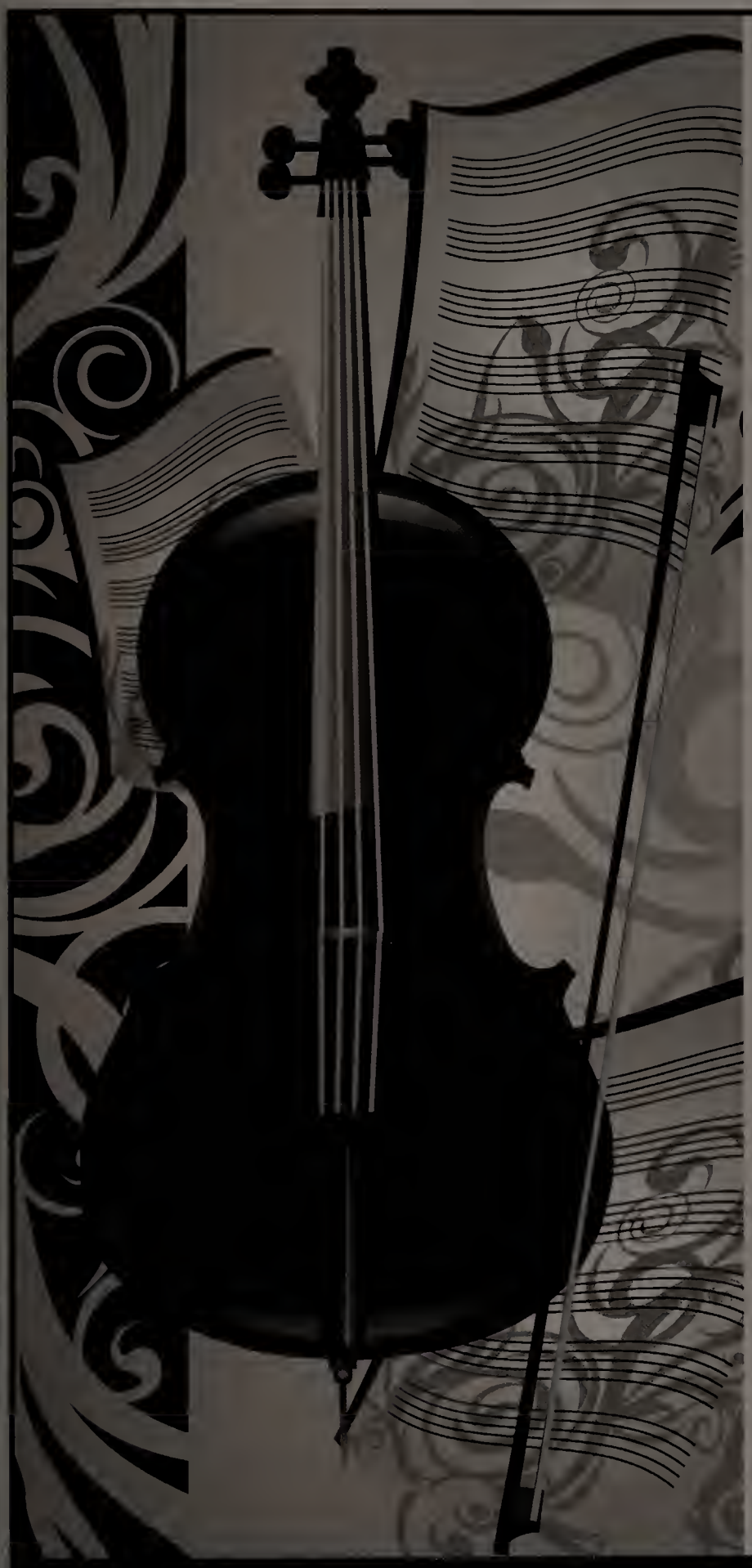

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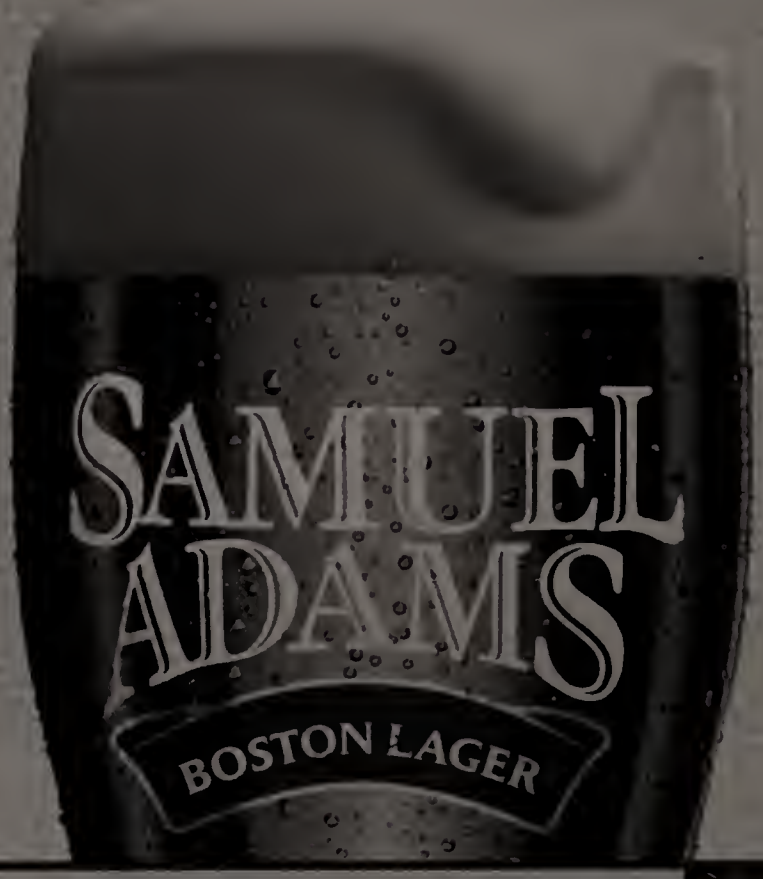

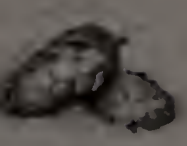

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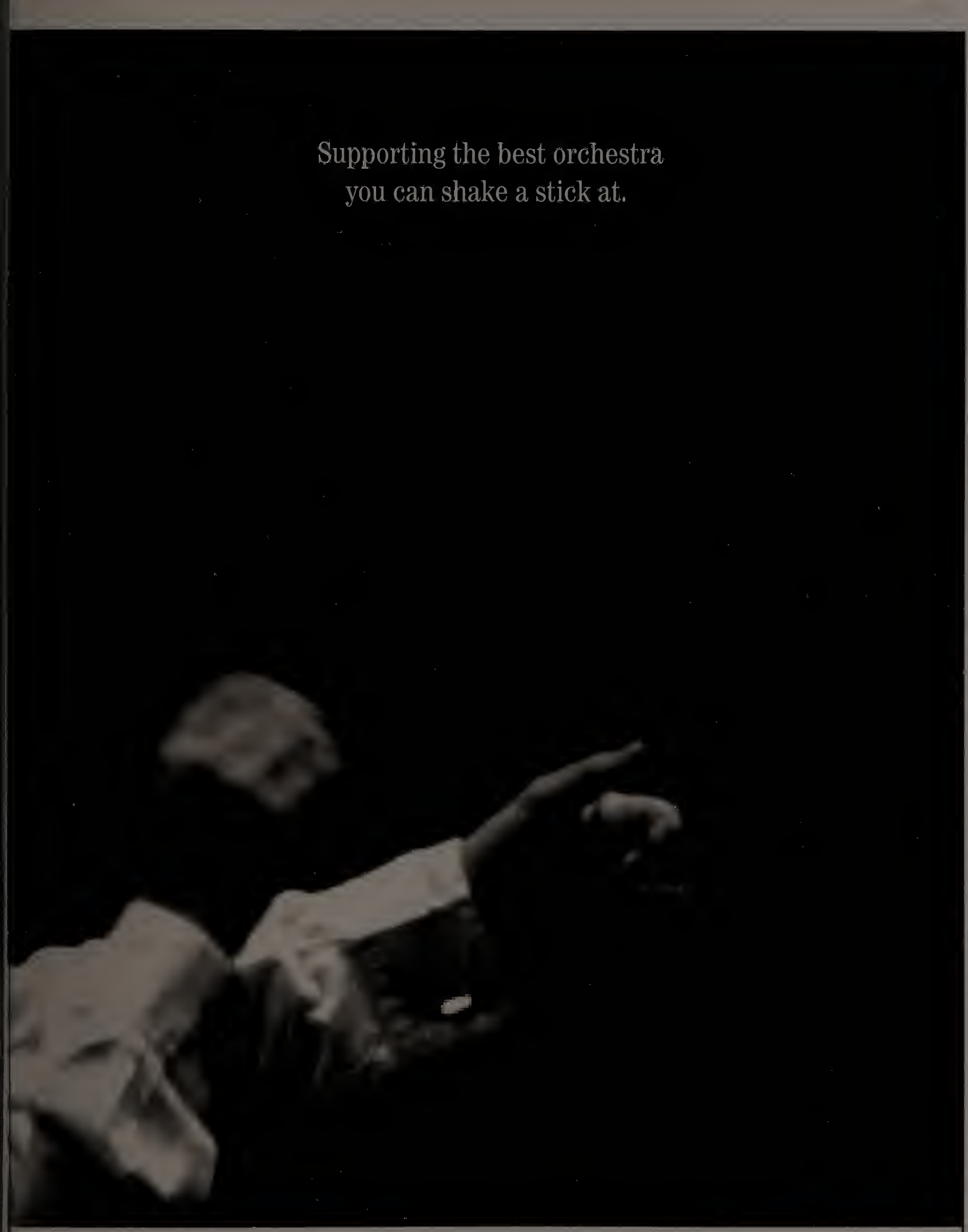

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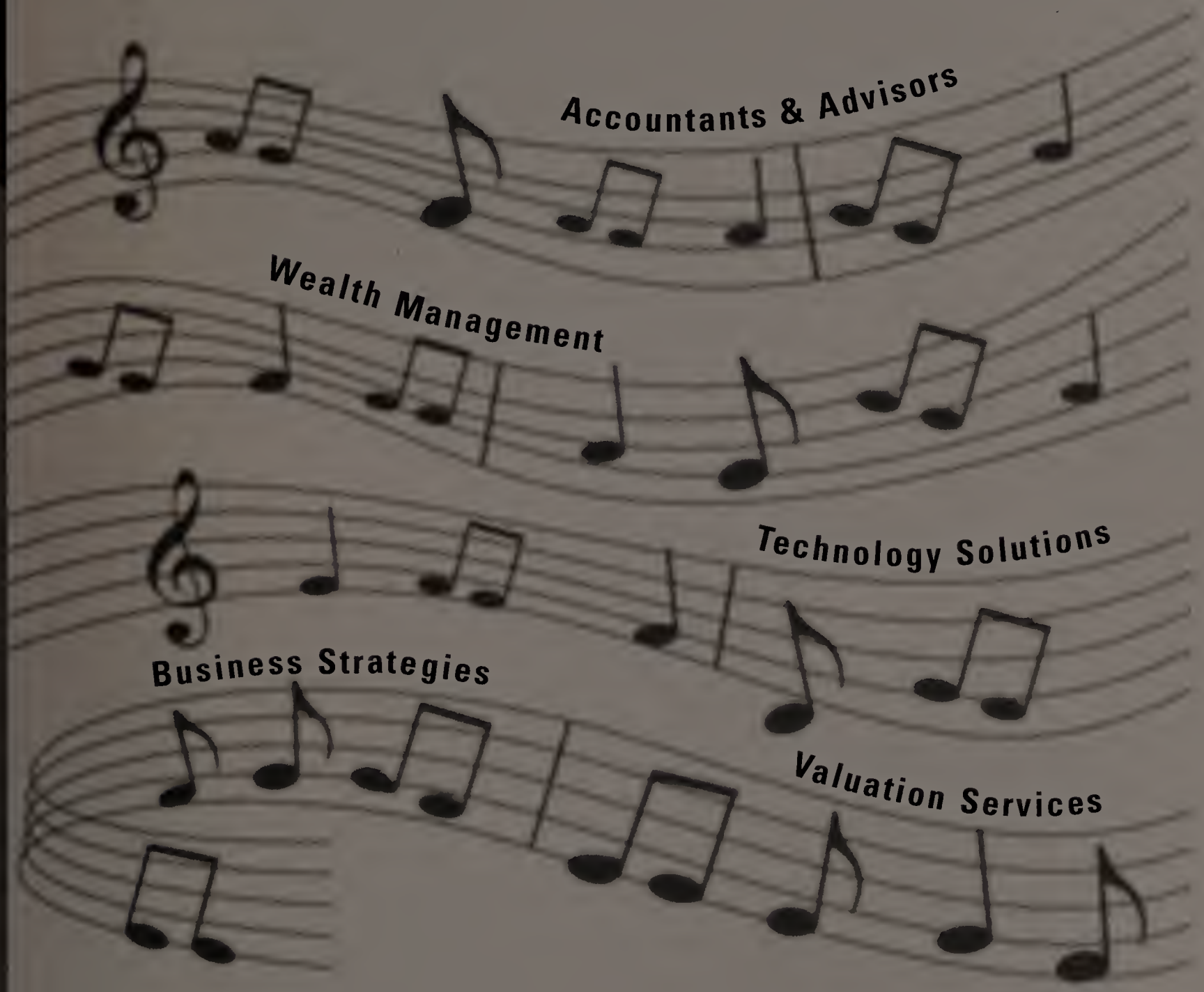
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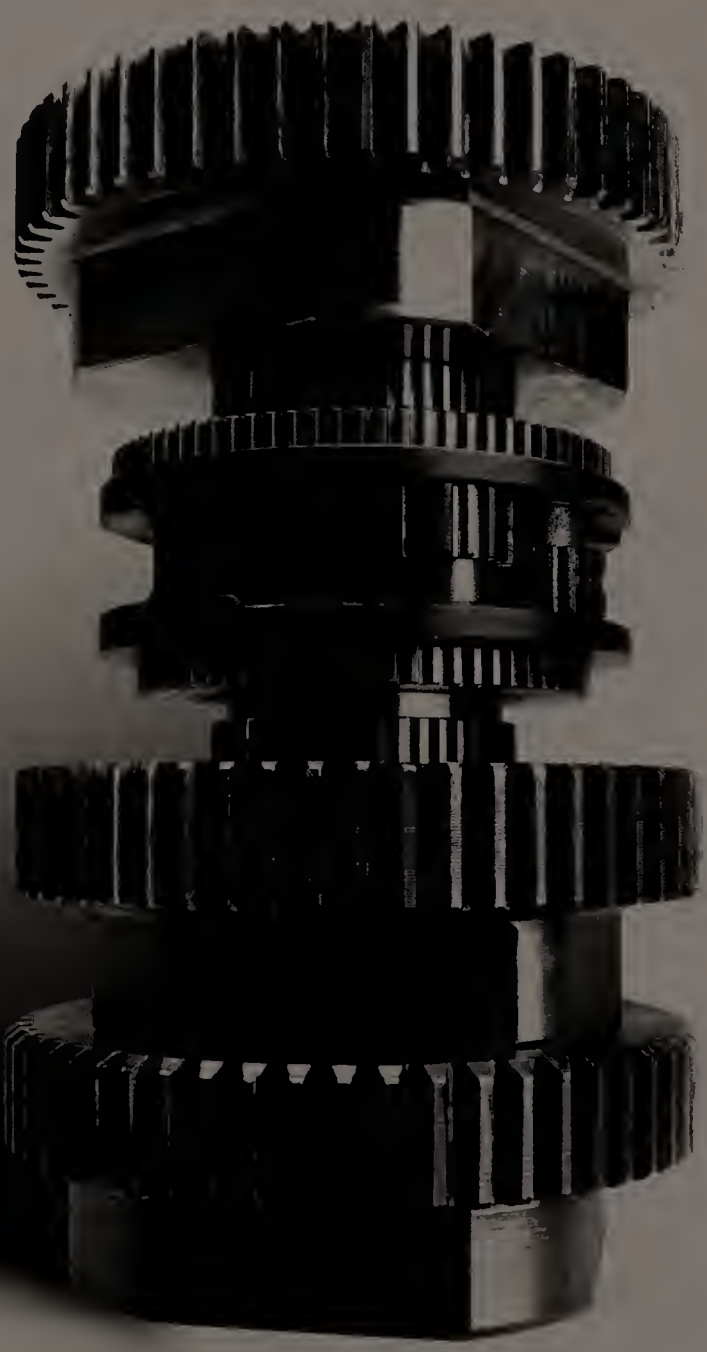

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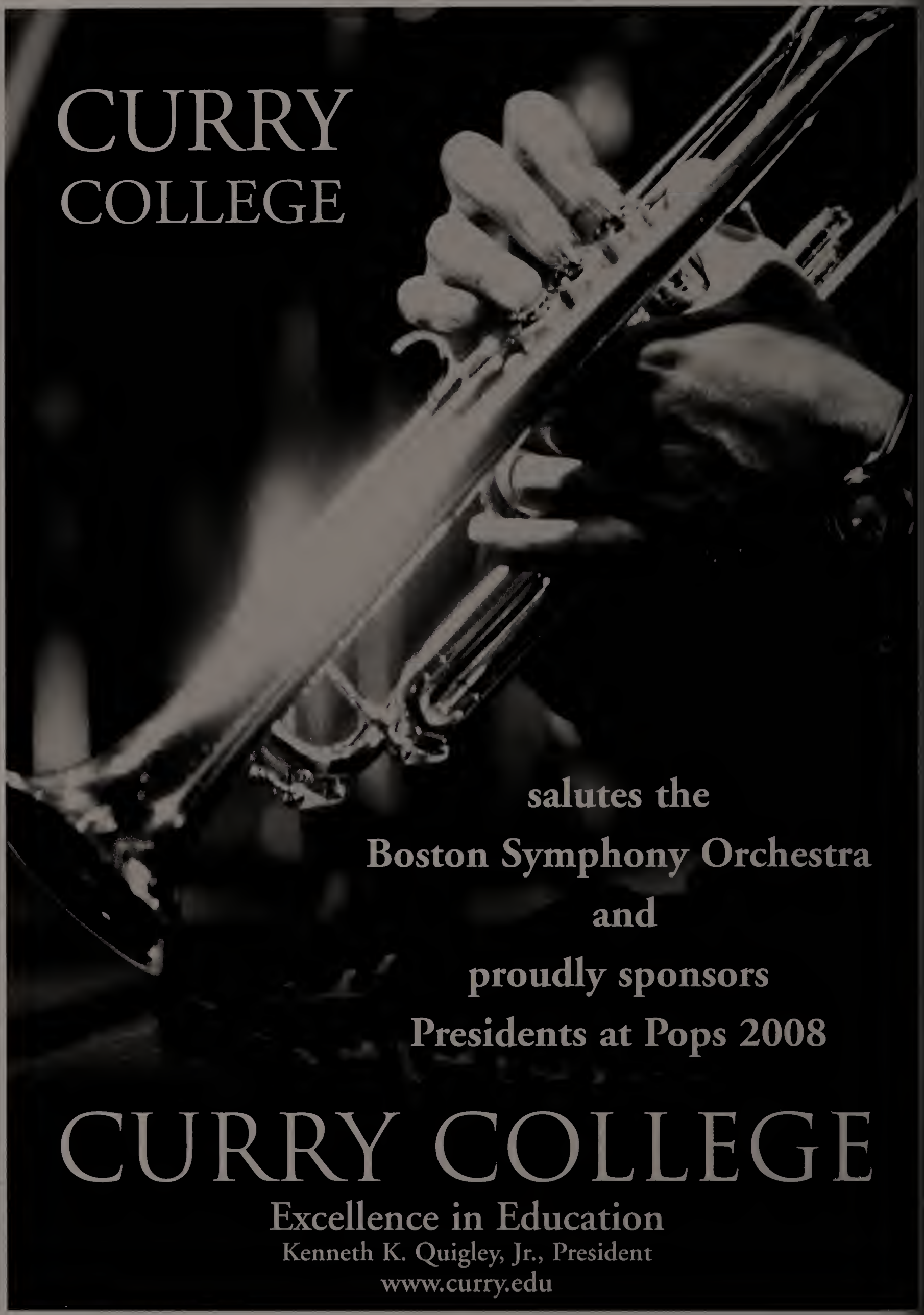
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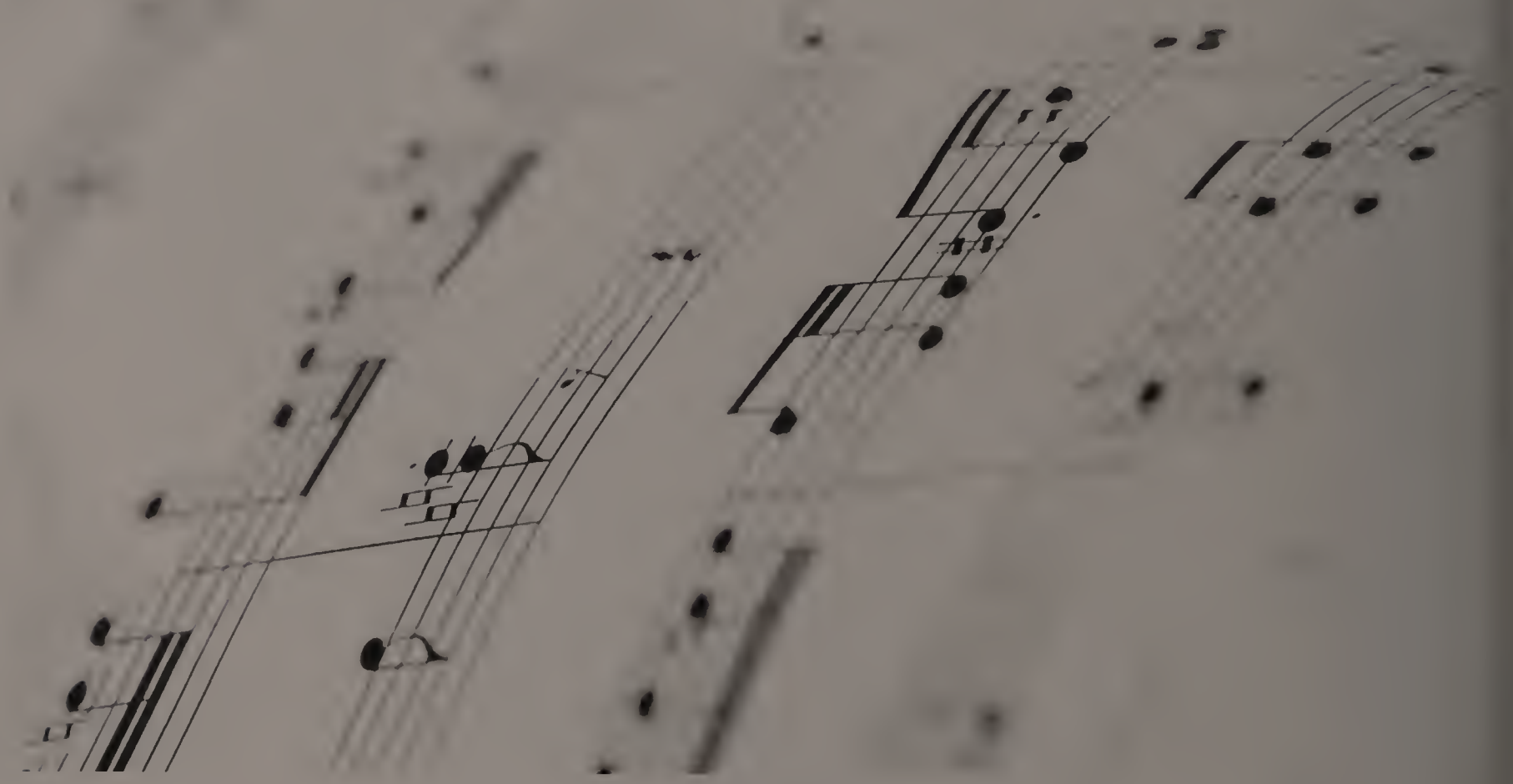
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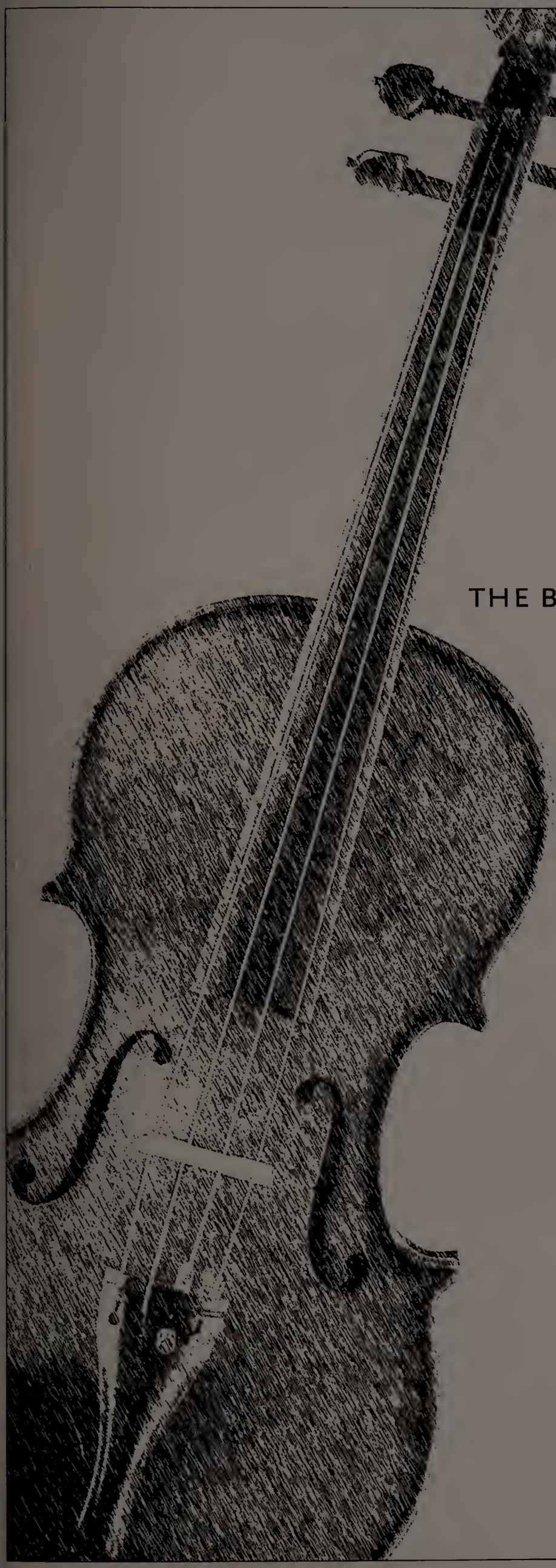

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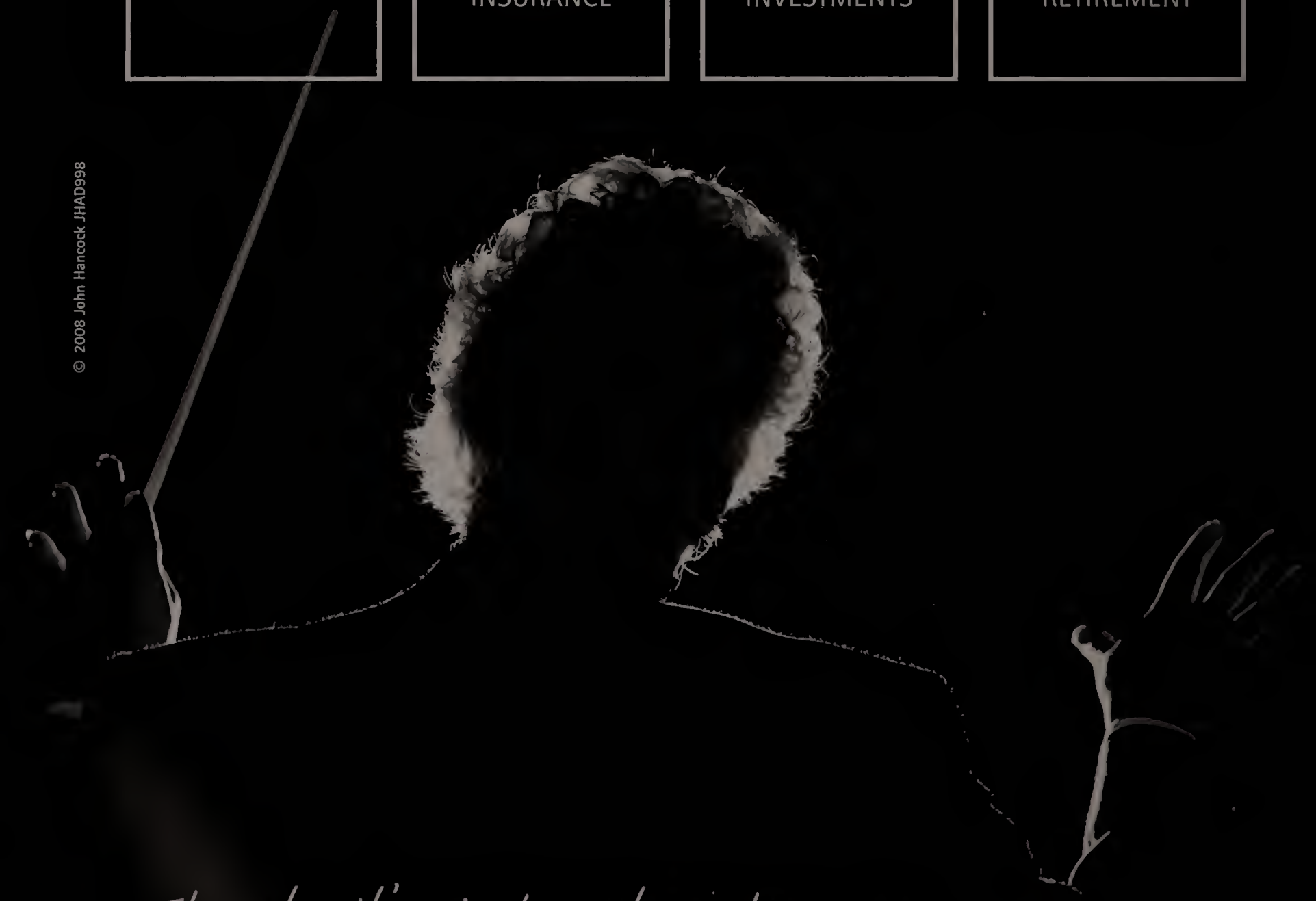

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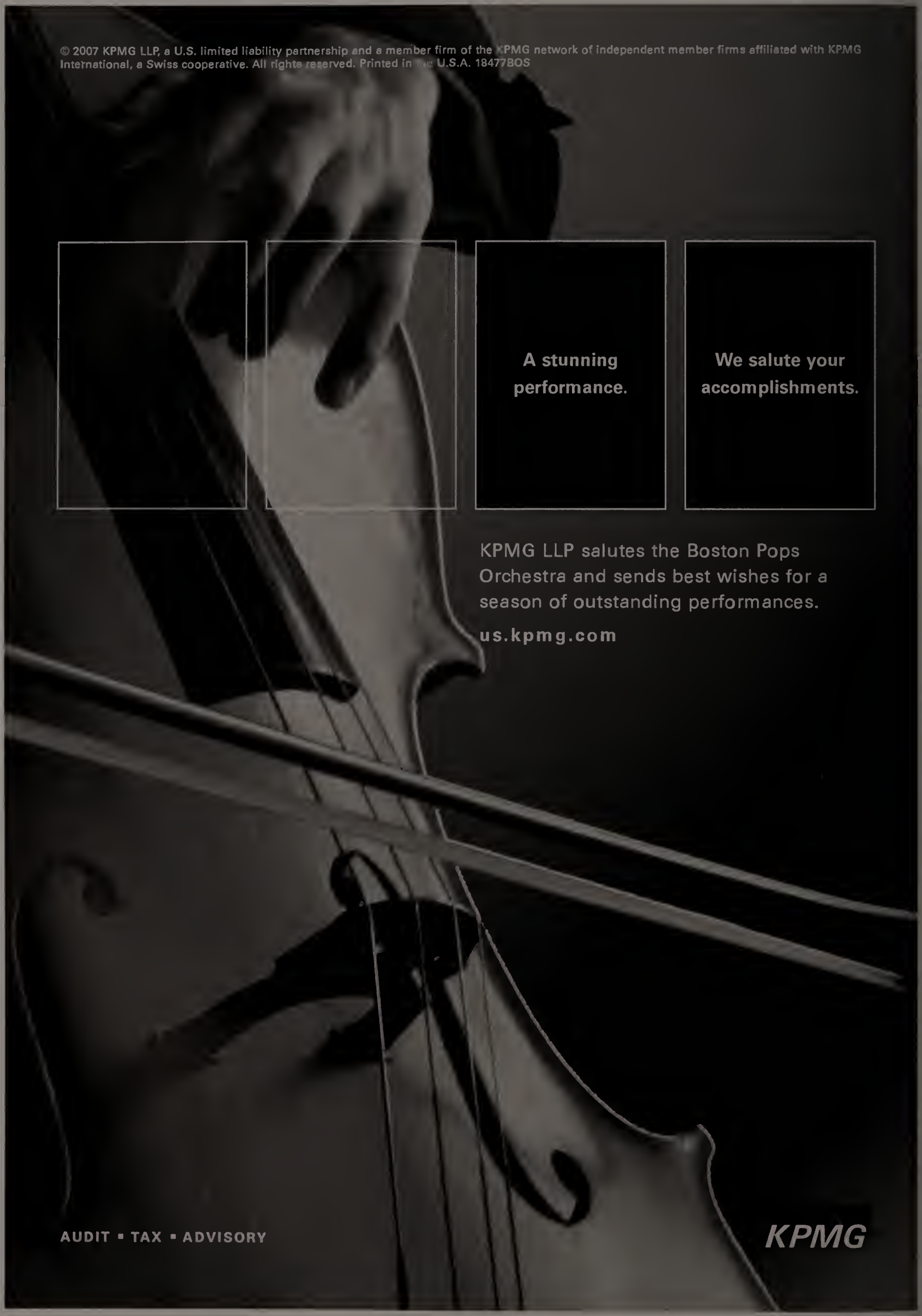

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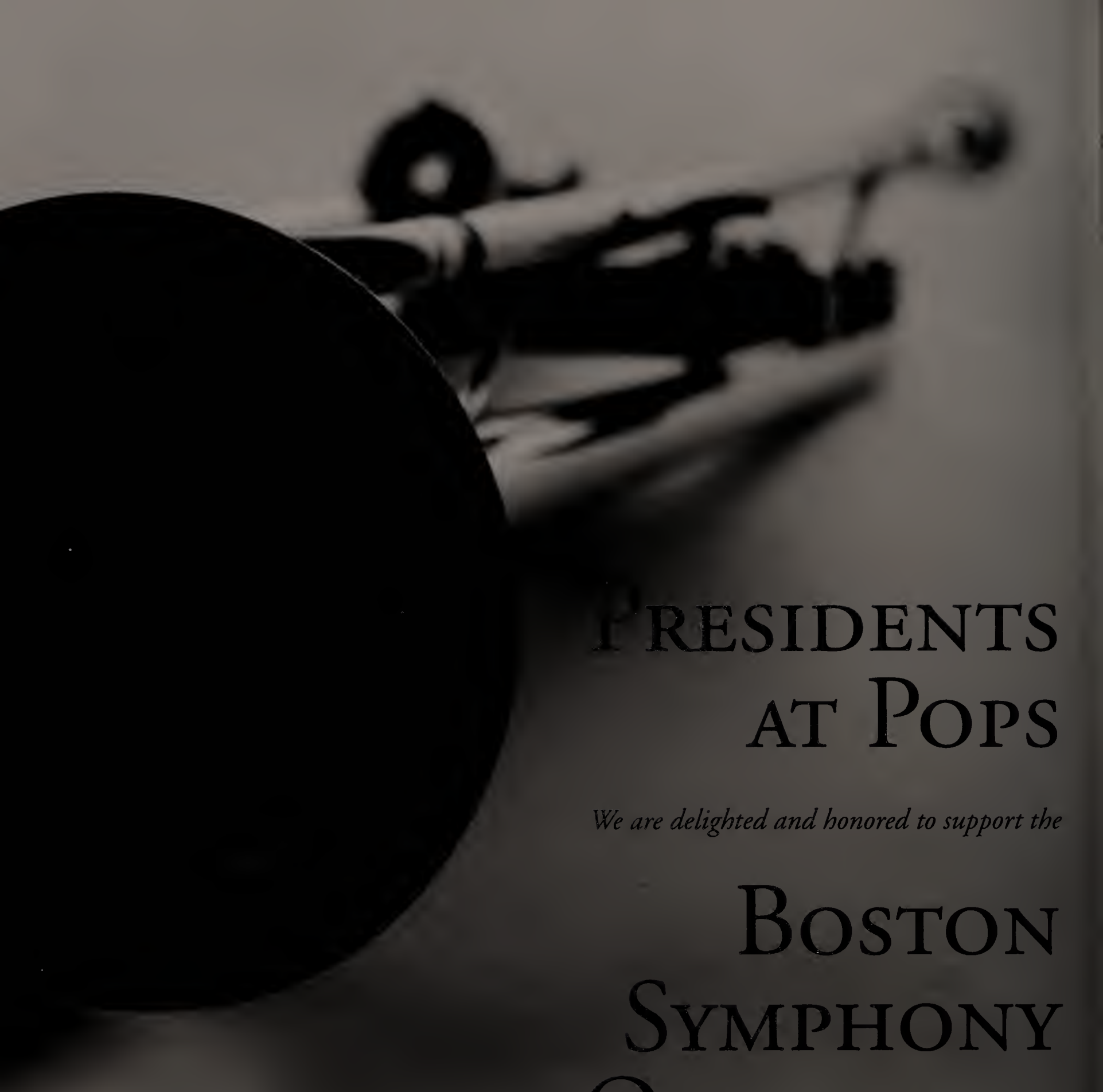

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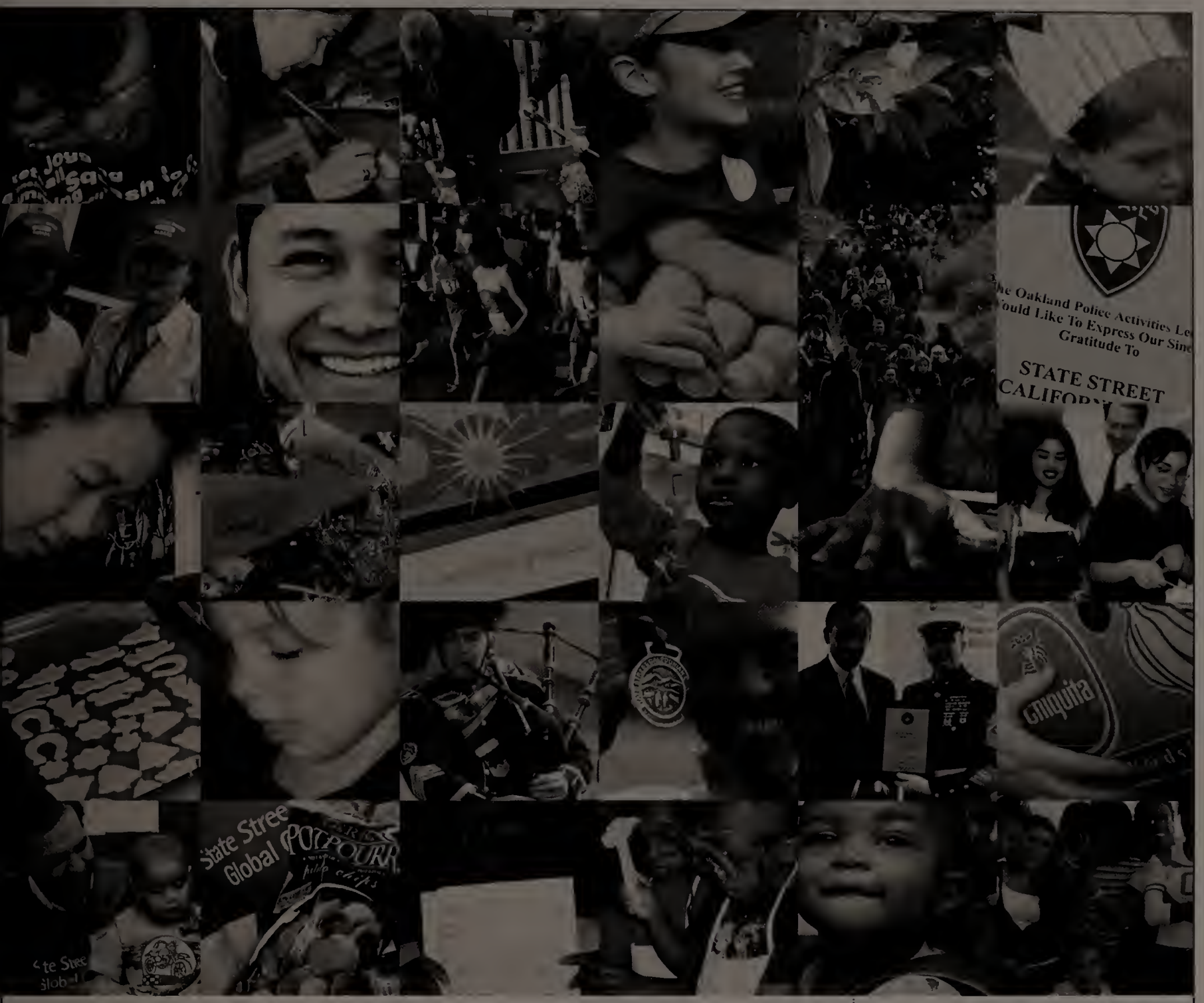

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as it celebrates

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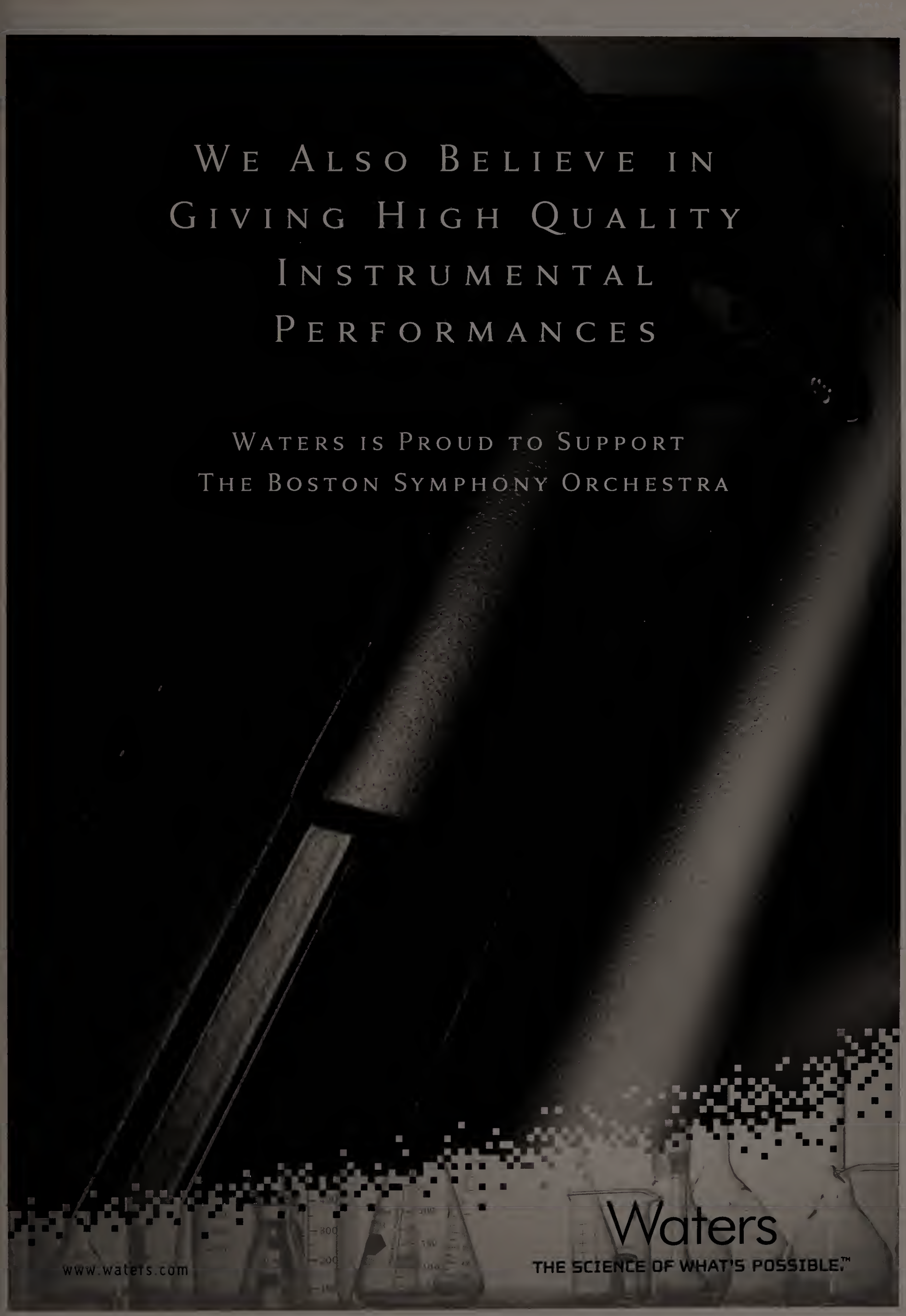

We are proud to support
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Congratulations!

Sincerely,
Roberta and Stephen R. Weiner
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Thanks for being
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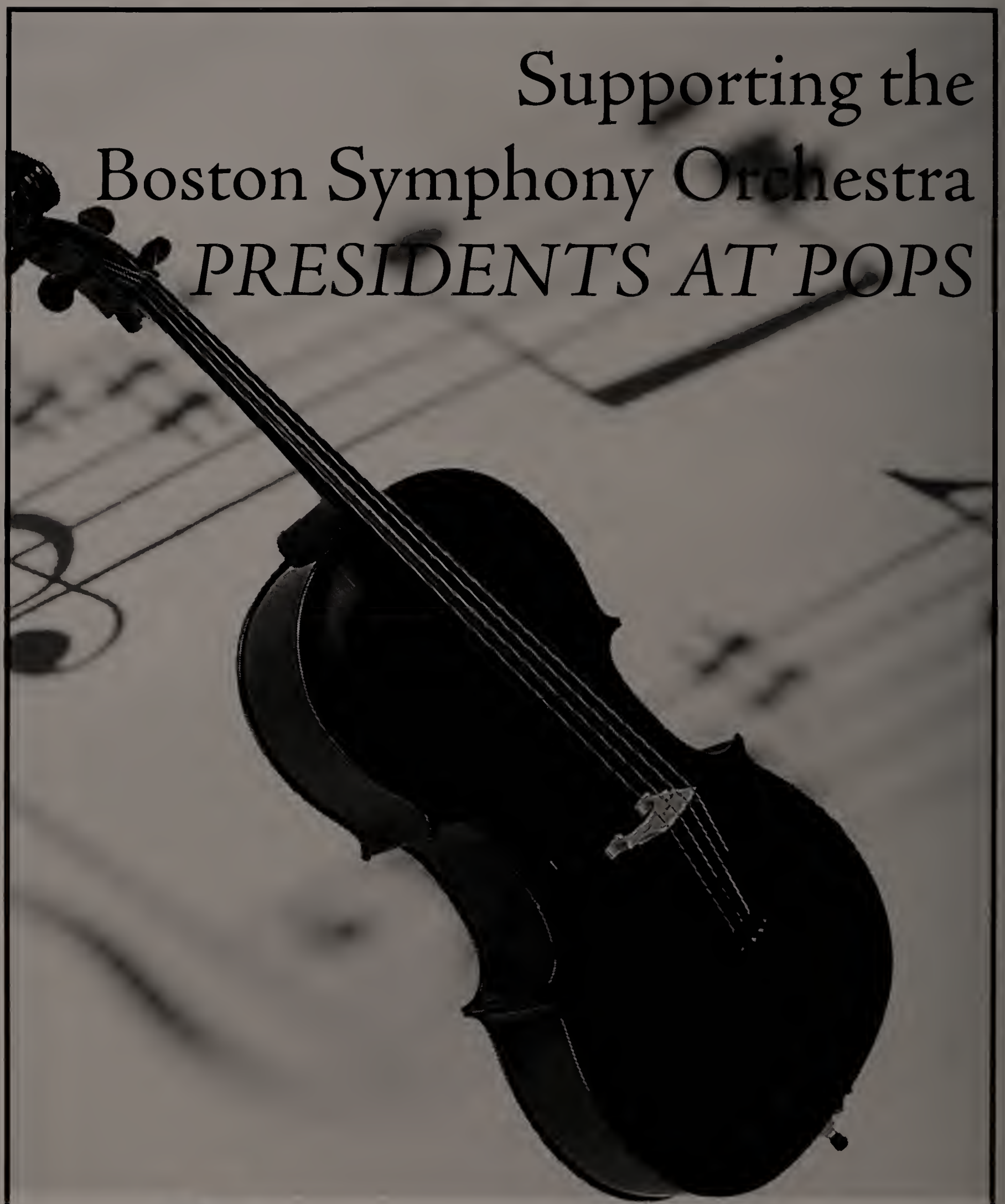
Suzy and Jack Welch



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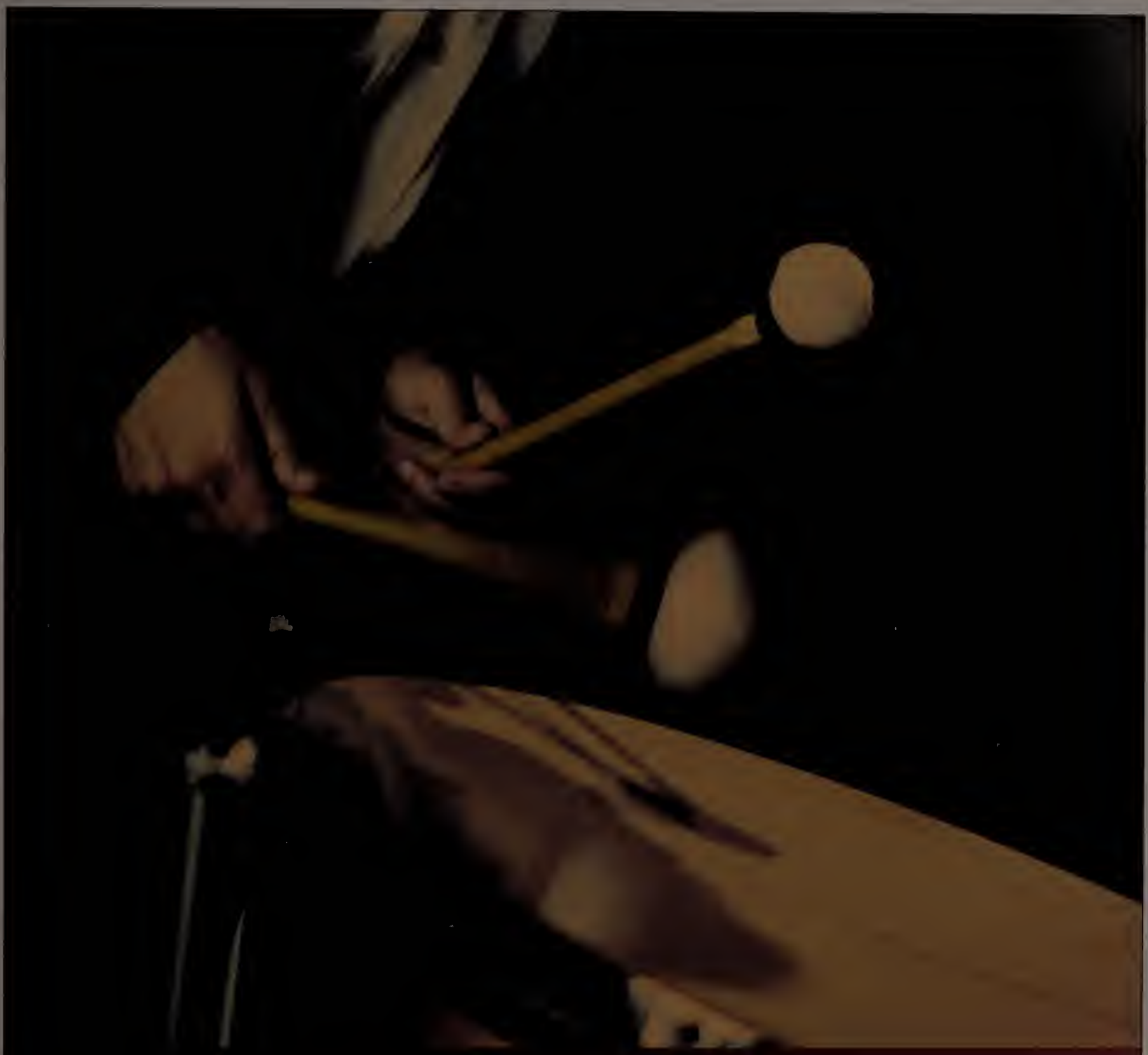

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